Stolen Art Alert

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July 1983

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

IFAR Alert Aids In Jade Recovery

An art dealer in Brussels recovered four of 25 Maya jade antiquities which were stolen from the American Museum of Natural History in New York. The dealer, Emile Delataille, said he recognized the objects from photographs and descriptions from an IFAR Art Theft Alert flier which was published in the Primitive Art Newsletter. An Interpol notice circulated worldwide after IFAR provided that police agency with the information also documented the jades. The artifacts, dating from 300 to 900 AD, disappeared on Labor Day weekend last year (see *SAA*, Sep 82, nos 893-915).

Mr. Delataille said that a man brought the pieces to his gallery and requested authentication. When the dealer asked for identification and proof of ownership, the man fled. It is believed that this man speaks either Polish or German, and he fits the description of a man who recently offered eight of the jades for sale in Brussels, according to insurance adjuster William Smith. He added that he hopes that this recovery is "only a beginning" to finding the rest of the missing jades.

The four pieces were turned over to Brussels police who made arrangements to transport them to the museum here for positive identification. Herbert Kurz, the museum's public affairs manager, said that Mr. Delataille called him on June 8 to tell him that the Maya objects had surfaced. The four recovered pieces date from the Late Classical Period, 600-900 AD.

MAYA. Flat Plaque. Emerald green and whitish jade. H 10.5 cm.

MAYA. Flat Pendant. Variegated jade, mainly dark green. 11.4 × 5.7 cm.

MAYA. Pectoral. Light green jade. L 11.4 cm.

MAYA. Plaque. Green jade. H 5.7 cm.

Museum Theft Plotters Go to Jail

Two brothers who planned to hold ten Impressionist paintings for ransom will serve time in federal prison for their foiled armed robbery. Federal Court Judge T.F. Gilroy Daly, U.S. District of Connecticut, sentenced Francis and Walter Kregelstein on May 31 for scheming to hold up the Hill-Stead Museum in Farmington, Ct. Francis R. Kregelstein, 45, an investment broker, received a five year sentence. Walter J. Kregelstein, 40, a real estate investor, also got five years, but his sentence is suspended after six months. In addition, both brothers received a $10,000 committed fine, which means they will remain in jail until the fine is paid.

FBI agent Bob Brown told IFAR that Walter Kregelstein hatched the plot and planned for three years how to steal the paintings, valued at $25 million. The thieves had decided that nothing else in the museum was to be touched in order to give the appearance that some shady European collector had specifically ordered the ten masterpieces stolen. After housing the paintings in a local warehouse, the thieves had planned to fly to Europe and negotiate a $2.5 million ransom. They even proposed shredding one of the paintings and sending it to the *New York Times* to prove their serious intent. Philip Shapiro, a Ft. Lauderdale hotel owner, and his business partner, Israel D. Glassman, were the other ring members.

The ring planned to hire professional armed robbers for the daylight heist, scheduled for early last August. Instead, they hired under cover agent Brown, posing as a professional art thief in Florida. Brown flew to Hartford, where Walter Kregelstein gave him maps of the museum, and an escape route. Mr. Kregelstein instructed agent Brown to sieze the targeted paintings while two hired men held the curator and tour guides at gunpoint. As a security precaution, the FBI planted three agents in the museum posing as an appraiser and tour guides. Shortly before the robbery time, though, the FBI arrested Walter Kregelstein at a near-by shopping center. Minutes later, agents arrested Glassman at the Miami Airport. Meanwhile at a Ft. Lauderdale hotel, the FBI arrested Francis Kregelstein, Shapiro and two other men.

In March the Kregelsteins pleaded guilty to the charge of attempting to obstruct interstate commerce by robbery and extortion. Mr. Glassman pleaded guilty to obstruction and also to conspiracy.

While the ring was planning the robbery, Mr. Glassman asked Agent Brown if he could find a buyer for two paintings attributed to Peter Paul Rubens, which were stolen in 1980 from Mr. and Mrs. Jason F. Whitney, Jr., of Ft. Lauderdale. Mr. Brown arranged to have an agent posing as an art appraiser in the Florida hotel room with the thieves during the arrest. After a trial at U.S. District Court, Southern District of Florida, Mr. Glassman and Mr. Shapiro were convicted and sentenced to three years in jail. In Connecticut, Mr. Shapiro was sentenced to eight years running concurrent with his Florida sentence, and Mr. Glassman received six years, also concurrent with his previous sentence.

The Hill-Stead Museum, a Neo-Classical structure designed by Stanford White, was built in 1901 as the home of Mr. and Mrs. Alfred Atmore Pope.The Popes intended their art collection to remain in their home setting even after their deaths. The benefactors stipulated that the collection must be kept intact, which triggered the thieves' imaginations to create the ransom scheme, according to Agent Brown. The threatened paintings include Monet's *Haystacks* of 1889, *Haystacks* of 1890, *View of a Bay in the Maritime Alps,* and *Boats Leaving the Harbor*; Degas's *The Tub, Dancers* and *Jockeys*; Manet's *Guitar Player* and *La Posada*; and Whistler's *The Blue Wave.*

Special Agent Brown told IFAR that the Kregelsteins were "a couple of Walter Mitty's whose imagination carried them away. They were very impressed with themselves, and thought they were so cunning that the local District Attorney and rural police would be no match for them." Even without the FBI, the thieves might have been caught since they didn't even know that all the paintings are connected to alarms that ring in the Farmington Police Dept.

Friends and neighbors expressed surprise at the Kregelsteins' secret criminal side. One neighbor called the family, with a long history in the iron works business, the "salt of the earth." He said the Kregelsteins' father never missed a Rotary meeting in 20 years, and their mother is a staunch church member. Several people characterized Francis as a talented, shrewd, intelligent and hard-working man who knew how to turn a real estate deal. A former associate told the *Hartford Courant* that Francis "was a charming, romantic fellow. If he dreamed up a plot like that, you'd expect he would have done it just for fun and then returned the stuff the next week." He said that Walter is a very straightforward man who must have been pressured to take part in the scheme. Walter owns a Hartford construction business. Legal documents in a Florida court show five separate debt claims against Francis for ventures as a self-employed construction consultant. Francis, who moved from Rocky Hill, Ct. to Lighthouse Point, Fl. in 1976, testified in federal court that he took recent trips to West Germany and Austria, but he pleaded the Fifth Amendment when asked why.

Linda E. Ketchum

Butterfield's Acts on Stolen Art Up for Auction

Butterfield's, the San Francisco auction house, has participated in the recovery of a stolen painting, *Three Horses Before a Barn* by Henry Barraud, which was to be auctioned last spring, according to Peter Fairbanks, senior vice president of the firm. Mr. Fairbanks had advertised the painting in the catalogue of its March 24 sale. Following the publication of the catalogue, the auction house received a phone call and telex from London dealer Richard Greene, who stated that the painting was stolen. It had been purchased from him by a Mr. Hill in 1969. Ten years later, Mr. Hill informed the dealer that the painting had been stolen.

According to Mr. Fairbanks, the work was consigned by a resident of Palm Springs, Ca., who supplied papers showing that he had acquired the painting in good faith in 1981 from the Universal Art Agency in Capetown, South Africa. The consignor also provided export documents.

Butterfield's had also offered the painting in September 1982, including a black and white illustration in their catalogue, but the work failed to sell. In the spring the house decided to offer the handsome sporting picture again, and this time illustrated it in color. "This shows you the impact of color," Mr. Fairbanks commented, for it appears to have been the color reproduction that drew Richard Greene's attention.

Mr. Fairbanks contacted the previous owner, Mr. Hill, who told him he had been reimbursed for the loss, and had no further interest in the painting. Later, Butterfield's was contacted by a San Francisco insurance agent on behalf of Lloyd's of London, which claimed ownership.

In situations involving recoveries of claimed property, insurance companies usually dispose of the material by auction. Mr. Fairbanks hoped that the insurance company would authorize sale of the painting. But when only hours before the sale he had received no further commmunication, he made the decision to withdraw the work. Commenting on house policy to IFAR, he stated, "At no time are we knowingly involved in transactions where the consignor might not have legal title." He decided that despite the consignor's valid good faith purchase, the status of the painting should be researched.

Two months went by without further action, according to Mr. Fairbanks. Finally on May 27 the FBI took possession of the painting. Special Agent Paul Kaczmarczyk, who collected the Barraud from Butterfield's, would not comment on the case, but admitted that the painting had been sent to Scotland Yard.

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Forgery Producer Infiltrates Market with Fakes

FAKE Picasso. Goatboy, linocut, 8 × 4 1/2 in. Signed and numbered. An example of this company's "practical jokes."

Forgery of the Month, Inc., based in Chicago, sells fake drawings and lithographs attributed to masters. For customers willing to pay double the price, the company will also supply a forged provenance. The forgeries bear signatures of Degas, Picasso and Rouault, among others.

According to one of their advertisements, the people involved "have been in the art fraud business since 1962." Forgery of the Month, Inc., however, is a relatively new concern that charged special introductory prices until March 1983. A flyer sent out in April promotes two groups of drawings — fake red chalk old master drawings on antique pink paper, and Toulouse-Lautrec forgeries — for $100 each.

Posing as a potential customer, an IFAR representative called Forgery of the Month to learn more about its operation. Anita Alexander, the company's owner, said she specializes in Toulouse-Lautrec drawings that "absolutely" can pass as authentic. False documentation helps, also. "Generally we send a letter from Sotheby Parke Bernet, which refers to the sale of such and such on a certain date, and includes a bill of lading and transit data," she said. "It sounds very official. We have letterheads from a bunch of places all along 57th Street, some of which are now defunct, fortunately," she added.

The company's advertisement also claims that its works hang in galleries and museums, and frequently appear at auctions. Ms. Alexander told IFAR that one of their fake Picasso lithographs made its way into a Sotheby's print auction. Referring to the gallery, she claimed that its experts sometimes judge authenticity based on the appearance of the consignor. When a "very distinguished gentleman of mature years" from the West Coast approached Sotheby's with the Picasso, the gallery "accepted it in a trice." Forgery of the Month, Inc. also provided false documents which the gallery accepted at face value, she said. However, "we sent in the same litho with a fairly youngish man in Chicago, and [the same gallery expert] wouldn't have anything to do with him."

An expert from Sotheby's print department said that Ms. Alexander's claim that the auction house judges authenticity on the basis of the consignor's appearance was "absolute fiction." She said that Sotheby's carefully checks reference books when cataloguing any new art work. "We're interested in profit, not in who brings a print to us," she added.

Sotheby's does handle a tremendous volume, said the expert, "and we know there are a number of fakes and forgeries around." Deceptive reproductions can cause problems, and some artists' works, Calders, for example, are difficult to track because there are no references for them, she explained. However, "we catch hundreds of fakes for every one that slips through," she said. And generally the gallery will catch that rare one that gets by at some other point, such as "during the exhibition when we take another look."

The legal department at Sotheby's expressed shock and concern at Forgery of the Month's practice of using Sotheby Parke Bernet letterhead for fake documents. One irate attorney said that Forgery of the Month was perpetrating a fraud, and that it should be put out of business. In addition to tarnishing Sotheby's name and causing potential legal problems, the forgery company is cheating the general public, she said. "I am appalled! Imagine being an amateur collector buying one of these fakes and believing it's real."

Forgery of the Month claims no responsibility for tricking anyone. "We just sell everything point blank for what it is. Nobody is under any illusions," said Ms. Alexander. The copyists do, however, follow the pictures' progress from galleries to auctions to museums. When Ms. Alexander said "we sent" a lithograph to Sotheby's, it seemed to one IFAR researcher that she implied a more direct involvement in the fraud than merely producing the forgery.

Ms. Alexander said she drew her first forgeries in the early 1950's. A New York art dealer on 57th Street supplied her with chalk and "rather crumbly paper" for a pair of Rubens cherubs. She "slaved over them with a magnifying glass" and delivered them for the agreed-upon fee of $50. "I was happy enough to get the $50. Let us not be picky on that point. The next time I saw them, however, they were in his window, they had plum velvet mats and gorgeous gilt frames, and they were said to be from the School of Rubens. And they were going for $750," she said with some regret.

Since that first sale, she said she has kept track of the cherubs. Recently, she said, one sold for $12,000. "By then, it had acquired all kinds of documents and a signature as well, which was none of my doing." When asked how she felt about the drawings' inflated market value, she said, "It does trouble me frequently when I see something that I've gotten a few bucks for in the past — and been happy enough to get it — and it's going for some outrageous sum and people are crooning over it as if it were heaven only knows what."

The IFAR customer also asked her if she felt the urge to disillusion these

FAKE Toulouse-Lautrec. 12 × 19 1/2 in. Medium-red crayon sketch, black highlights. "Initialed Cantor Group." Price — $100.

fooled admirers. "Well, no. That's a little dangerous in itself because in order to prove it I'd have to go to some lengths. And there's really no point to it. When it left my hands it made whatever fee I asked for. Then when I see it in the galleries and somebody is plugging it with all their prestige, I say, 'O.K. fellows, we know what you are.' I just put them down as real dumb bunnies and hit them again next time harder."

This woman seemed to prefer selling her work for practical joke purposes rather than to defraud the art establishment. She complained about customers who are "muttonheads about fine arts," who only care about their profit from re-selling the forgeries as authentic works. That profit depends on other factors besides the forger's talents. In addition to the state of the art market, she explained, a customer's profits depend on "what kind of con man he is, and what kind of scam he's pulling."

Stating that her view of the art world is jaded, Ms. Alexander said that the fine arts trade is not one of the cleaner businesses. She said that the situation is appalling for an artist. However, "anyone who is buying for investment deserves what they get." Nothing is worth the high prices collectors pay today, she said — not even authentic art. Her jaded view focuses on art dealers. "The average art dealer knows no more about art than an average high school sophomore," she stated. "However, what they do know is merchandising." Rather than artists, "it's the dealers, auctioneers and framers who make the money. They're in it for the buck, and they do their best to get top dollar. But as for authenticity — bilge."

A fine arts insurance policy can provide another source of income for Forgery of the Month customers. Ms. Alexander claimed that her forgeries are authentic-looking enough to be insured "at some phenomenal sum." She said, though, that she has heard many complaints about the high rates for such policies, which she said averaged 15% to 18% of declared value. "But even so, I'm sure it's no problem to arrange to get something nabbed, or go up in smoke."

The IFAR customer expressed interest in a Toulouse-Lautrec portrait. Ms. Alexander said that she would "age" the work about 80 to 100 years. The company flyer describes their aging process: "For authenticity we add creases, stains, tears, smudges, and cobwebs where appropriate." Coffee stains also work, she noted. Ms. Alexander said she has long wanted to use wine glass stains, but they tend to detract from the pictures. She added that she uses cleanser to fade stains.

Upon receipt of a $100 check in the mail, the company agreed to send the portrait in a mailing tube. The saleswoman suggested that the IFAR customer wait until approving the purchase before ordering documentation. She advised the customer to then send the name of a deceased relative, the address of a demolished building, and another $100. The company would then supply a photocopy of a fake letter from Sotheby's. Having the copy instead of the original fake letter protects the customer from having possession of a phony letterhead, she explained.

As for framing, she recommended something that's simple, elegant, understated and expensive-looking, with museum mat board and linen hinges. Most customers can leave the job to the framer's discretion. "It's usually fairly obvious to the framer that this is something terribly significant. They start groveling all over the place," she said.

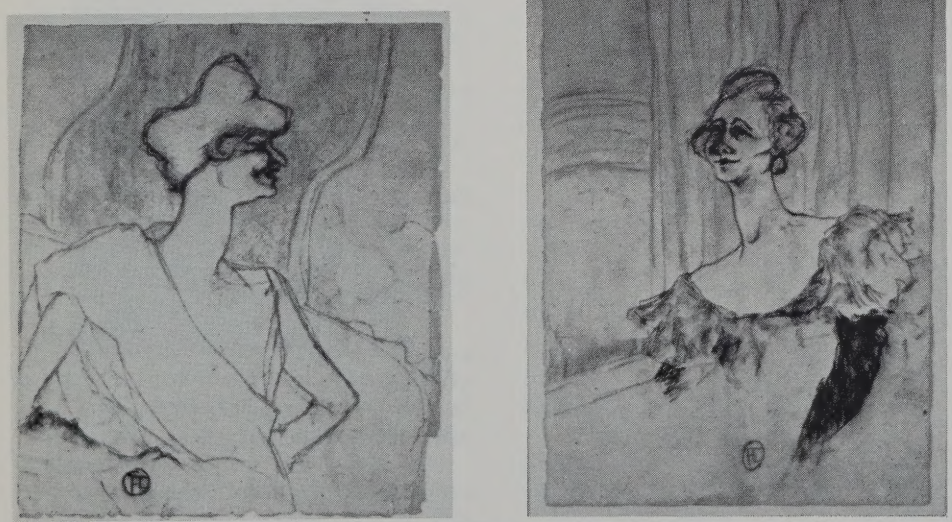
Since the publicity from a feature article in the financial section of the Chicago Tribune, "we've been flooded locally" with orders, she said. However, she assured IFAR that the Lautrec portrait would be in the mail quickly because everyone was working hard to keep up with the increased demand.

Forgery of the Month, Inc., has a license filed in the Corporations Division of the Illinois Secretary of State at the Springfield office. A division spokesman said that any company that provides the proper signatures and statement of purpose can receive a license. When asked about the unethical nature of the forgery company, she said, "We don't police businesses." People with complaints, she added, can contact the state's Attorney General's office.

Sargeant Hugh Heraty of the Chicago police department said that he contacted officials at the State's Attorney's office about Forgery of the Month, Inc., but they "couldn't care less." Local FBI agents, however, did show some interest.

Linda E. Ketchum

Linda E. Ketchum is a free-lance journalist in New York City.



FAKE Toulouse-Lautrec drawings. Although the IFAR authentication staff judged these particular drawings as unpolished forgeries, they agreed that an amateur collector could easily mistake them for real — especially with falsified documents.

Recoveries

Nineteen of the thirty paintings stolen from the Robert Longhi Foundation for History of Art Studies in Florence, Italy were recovered on July 13, 1982. Police are still searching for the remaining eleven. All works were published in the *Stolen Art Alert,* May/June 1982.

Recovered

CARAVAGGIO. *Child Peeling a Pear.* No 454.
CARRA, C. *Il Cinqualino.* No 473.
CRESPI, G.B. *St. Agatha Being Healed by St. Peter.* No 455.
CRESPI, G.M. *Pastoral Scene with Animals.* No 458.
_____. *Two Peasants with a Basket of Fruit.* No 459.
DONDUCCI, G.A., Att to. *Christ and the Woman of Samaria.* No 456.
KEIL, E. *Sleeping Shepherdess.* No 424.
LORRAIN, C. *Landscape with a Shepherd and a Flock of Sheep.* No 433.
LOTTO, L. *Our Lady of Sorrows and St. John the Evangelist* (two panels). No 457.
MORANDI, G. *Grizzana Landscape.* No 476.
_____. *Violet-colored Objects.* No 478.
MUTTONI, P. *Portrait of a Young Man with a Feathered Hat.* No 461.
PISIS, F. de *Bouquet of Flowers.* No 479.
ROMANELLI, G.F. *Portrait of a Woman.* No 464.
ROSSI, P. *Virgin and Child in Glory Adored by Five Saints.* No 465.
SAGRESTANI, G.C. *Presentation of the Virgin in the Temple.* No 466.
TADDEO di BARTOLO, Pupil. *Prayer in the Garden of Gethsemane.* No 452.
VACCARO, A. *David with the Head of Goliath.* No 469.

Still Missing

CARRA, C. *Chiaravalle Monastery.* No 472.
GANDOLFI, G. *Bacchus and Ariadne.* No 470.
MARIOTTO di NARDO. *Kiss of Judas.* No 451.
MIRADORI, L., Att to. *Rest of the Holy Family.* No 460.
MORANDI, G. *Flowers.* No 475.
_____. *Still Life.* No 477.
SAGRESTANI, G.C. *Presentation of the Virgin in the Temple.* No 466.
SIMONE dei CROCIFISSI. *Beheading of St. John the Baptist.* No 449.
SOLIMENA, F. *Death of Cleopatra.* No 467.
_____. *Death of Lucretia.* No 468.
SWEERTS, M. *Penitent.* No 431.

Other Recoveries

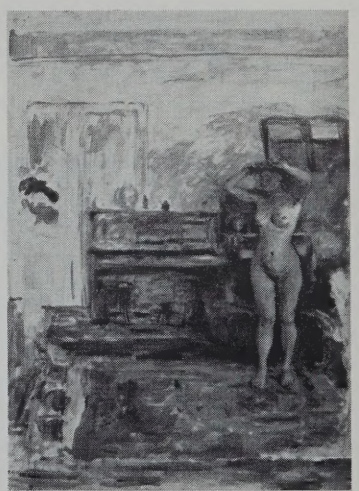
New York State Police seized two paintings at a New York City gallery when the dealer recognized them as the property of Mr. George Thompson of Pine Bush, NY. The recovered works are a Blakeloch *Woodland Scene* (*SAA,* Mar/Apr, no 139) and a Doughty *Winter Scene* (*SAA,* Mar/Apr, no 143). Still missing from the same theft are nine other works, published in the *Stolen Art Alert,* March/April 1983.

BARD, J. *Hudson River Steamer.* No 137.
BREWERTON, G.D. *Summer Lake Scene.* No 140.
_____. *Mill Dam at Troy.* No 141.
DECKER, A. *Water Landscape-Brook Flowing among Trees.* No 142.
NEMETHY, A. Sr. *Railroad Scene in Winter.* No 166.
NEMETHY, J. *Steamer.* No 167.
NEMETHY, V. *Alexander Hamilton Steamer Leaving Newburgh Pier.* No 168.
VERBOECKHOVEN, E. *Two Deer.* No 178.
MENE, P.J. *Two Deer.* No 277.

Rewards Offered

A reward of up to $50,000 is being offered to the first person giving information leading to the arrest and conviction of the thief or receiver and the recovery of the property intact from the theft of the two paintings illustrated below (*SAA,* Jul 82, nos 611, 617). Anyone with information should contact Iain Fairley, Tyler & Co., Brunning House, 100 Whitechapel Road, London E1 1JE, telephone: 01-377 0282, or IFAR.

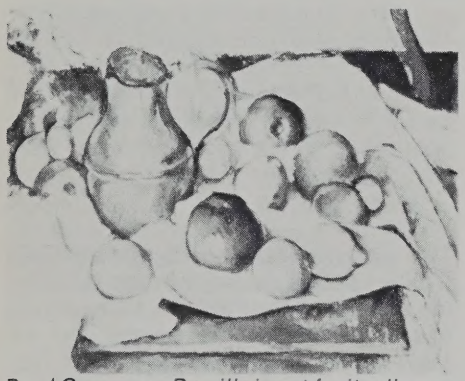
Marc Chagall. Les mariés, ca 1930-2. Oil on canvas. 35 × 27.5 cm. Signed l/r.



Edouard Vuillard. Nu debout, mains aux cheveux, 1903. Oil on canvas. 88.3 × 64.1 cm. Signed l/l.

Addendum

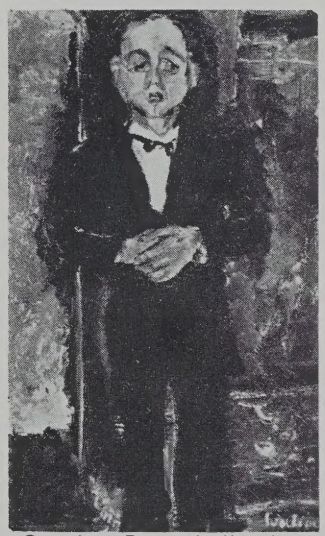
On Memorial Day weekend 1978 thieves removed seven French paintings from the home of a collector in western Massachusetts. FBI agents and private investigators have continued to try to track down the paintings, but their efforts so far have been unavailing. At present, it is believed that the works may be in the Miami area. A reward is being offered for information leading to their recovery. The paintings were published in *ATA* Newsletter, Jan 79 and their descriptions are repeated here.



Paul Cezanne. Bouilloire et fruits divers, 1890-4.

CEZANNE, Paul (1839-1906). *Bouilloire et fruits divers,* 1890-4. Oil on canvas. 50.2 × 61 cm. Ref: Venturi, p 197, pl 615. *78.39.1. Lenox, Ma. 30 May 78.
JANSEM, Jean. *Head of a Boy,* ca 1920. Oil on canvas. 46 × 76 cm. 78.39.7. Lenox, Ma. 30 May 78.
JANSEM, Jean. *Head of a Young Woman.* Oil on canvas. 61 × 91 cm. 78.39.6. Lenox, Ma. 30 May 78.
SOUTINE, Chaim (1894-1943). *Fillette en robe bleue, col rouge,* 1929. Oil on canvas. 87.6 × 44.5 cm. *78.39.4. Lenox, Ma. 30 May 78.
SOUTINE, Chaim (1894-1943). *Portrait d'un jeune homme,* 1928. Oil on canvas. 47 × 38.1 cm. Ref: Monroe Wheeler, Soutine, Museum of Modern Art and Cleveland Museum, 1950, p 98. *78.39.3. Lenox, Ma. 30 May 78.
UTRILLO, Maurice (1883-1955). *Maison Rouge,* ca 1907. Oil on board. 60 × 73 cm. Signed l/r: Maurice Utrillo, V. Ref: not in Petrides. *78.39.2. Lenox, Ma. 30 May 78.
VLAMINCK, Maurice (1876-1958). *Vase of Flowers.* Oil on canvas. 53 × 37 cm. 78.39.5. Lenox, Ma. 30 May 78.

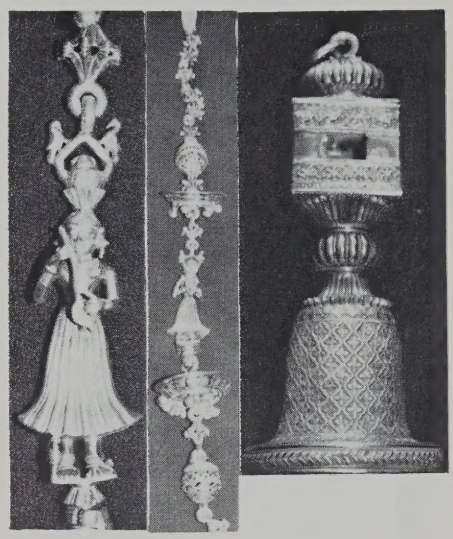
Chaim Soutine. Fillette en robe bleue, col rouge, 1929.



Chaim Soutine. Portrait d'un jeune homme, 1928.

Maurice Utrillo. Maison Rouge, ca 1907.

The following photographs show details of the three Indian silver bedposts which appeared in the list of the June 83 *Stolen Art Alert,* no 582.



Owner Sought

FBI officials in Newport, RI are seeking the owner of the following female portrait which was recovered with other stolen items in the course of an investigation. Anyone having any information about the provenance of the painting is urged to contact the FBI or IFAR.

Portrait of a Lady. Oil on canvas. 71.1 × 61 cm.

In This Issue:

Stolen Objects

Thieves recently lifted scores of antique glass paperweights by Baccarat, Clichy, and St. Louis in specifically-targeted robberies. On May 23, art dealers Theresa and Arthur Greenblatt of Amherst, N.H., lost their entire collection, about 70 pieces, in an attaché case which they had fitted with special inserts for transporting the glass. The case holds 84 paperweights. Less than a week later, Mrs. Francis Fairchild of Newtown Square, Pa., returned to her home one night to find her schnauzer mysteriously locked in the bathroom. She also found that someone had robbed her of more than 80 antique paperweights.

In both cases, the thieves used similar discreet methods of breaking and entering, they absconded with choice collections, and they obviously kept close watch over their victims' movements.

The Greenblatt theft occurred the night they returned from an antique show in Boston. The dealers have made it their policy not to stop the car with valuable art in transit, said Mr. Greenblatt. "We don't leave the car, not even to eat." That night they locked the car, which has a burglar alarm, in a locked garage and retired for the evening. The next morning they awoke to find they had been "cleaned out and put out of business," at least for a while. During the night thieves broke into the garage through a green-house, broke a window in the car without triggering the alarm, and slipped out all the paperweights as well as some silver and needlepoint pieces. Mrs. Greenblatt added that their house is in such a remote, secluded section of New Hampshire that the thieves must have purposely sought out their collection.

Mrs. Fairchild, who spent 43 years building one of the most renowned paperweight collections, said the robbery cleaned her out completely. She was at a racetrack watching the trotters when the robbery occurred. "It was my first night out in six years," said Mrs. Fairchild without exaggeration. "And I even left music on and had four lights on timers, but it didn't do any good." She lives in a retirement community where residents can join group activities by placing their names on a centrally-located bulletin board. After she signed up for the trip to the racetrack, she thinks the thieves saw her name and grabbed their chance.

Boston and Sandwich Glass Company. Paperweight stolen from Mr. and Mrs. Arthur Greenblatt, number 635.

Her dog was hysterical when she came home, she said. After taking the pet for a short walk, she walked into her living room to the shock of facing her cabinets — specially built for the glass treasures — with doors open, shelves bare, and splintered wood scattered about. The intruders came in through her bedroom window from the back garden, which still had marks from the wheels of a dolly. Mrs. Fairchild also found tissue paper, probably used as packing material, in her bedroom. She said the robbery left her feeling violated and physically traumatized, adding that she lost her hearing for a week after the incident.

Investigators have suggested to her that since this theft occurred so soon after the Greenblatt's, the culprits might be a gang stealing for a private collector. "But I just can't believe that one collector would do that to another collector," she said vehemently.

See numbers 633-639.

Dulwich College in London has the record for the most frequently stolen work of art with the May 28 theft of its Rembrandt *Painter Jacob De Gheyn III,* 1632. The latest theft marks the fourth time the painting has been stolen from the college. Giles Waterfield, director of Dulwich, expressed puzzlement at the thief's motives because, "You can't sell it at auction, can you? The only thing you can do is ask for ransom. You can't just bang it on the wall and say to people that you've got a new Rembrandt." See number 598.

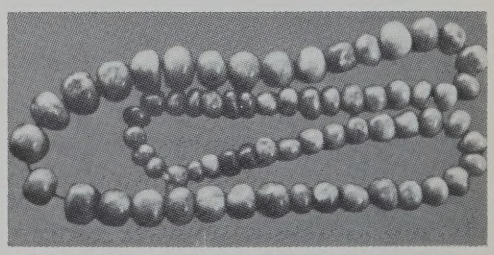
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Two assaults on archeological sites in Guatemala are recorded in this issue. Ian Graham of the Peabody Museum has forwarded information about a Maya carved wood bowl taken from Río Azul in Guatemala. See number 664.

In September 1981, IFAR featured the violent theft at Tikal in its cover story, and three of the stolen items appeared in the theft list that month. This month IFAR has received further information on the Tikal theft, including descriptions of all eight jades that were taken in that robbery. The five jades not recorded in the September 1981 *Stolen Art Alert* are numbers 665-669 in the current list.



*Maya. Necklace (67 beads). Jade varying in color between pale green, light green, bright green and bright green with brown inclusions. Diam 4-1.5 cm. Polished plain round beads. *81.257.3. Tikal, Guatemala. 19 Sep 81. This listing corrects number 86 in the SAA Sep 81 issue.*

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

593 FORD, John C. (b 1929). Dancing Figures in a Circle, 1971. Oil and mixed media on a photo grid. 76.2 cm square. Red around the outside of the circle with blue, white and pink tones inside. Circular grid is cut out and mounted on a black mat board. *83.248.1. New York, NY. 14 Jun 83.

594 FORD, John C. (b 1929). On Bayou Lafourche, 1974. Oil with threads on plywood. The threads are stretched from small nails around the edge of the board. 76.2 × 50.8 cm. White, black, blue and red colors are sifted into the network to create an abstract effect. *83.248.2. New York, NY. 14 Jun 83.

595 FORD, John C. (b 1929). To a Hummingbird I, 1977. Oil with tightly stretched thread forming a grid from small nails around the edge of the painting. 87.3 cm square. Red, blue, pink and yellow. *83.247.1. New York, NY. May 1980.

596 FORD, John C. (b 1929). To a Hummingbird III, 1977. Oil with tightly stretched thread forming a grid from small nails around the edge. 87.3 cm square. Red, blue and pink. *83.247.2. New York, NY. May 1980.

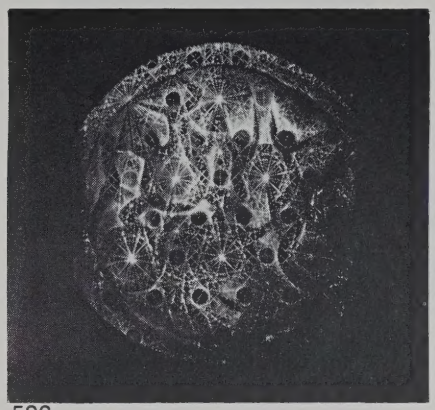
597 KEEN, Helen Boyd. Rock Forms, 1972. Black oil on white Japanese rice paper mounted on board and matted with white mat board. Approx 61 × 35.6 cm. 83.248.3. New York, NY. 14 Jun 83.

Dutch, 17th Century

598 REMBRANDT van Rijn (1606-69). Painter Jacob De Gheyn III, 1632. Oil on panel. 29.5 × 24.5 cm. Signed and dated: RHL van Rijn 1632. Ref: Gerson, p 137; Bredius, no 162. *83.236. London, England. 28 May 83.

English, 19th Century

599 ELMORE, Alfred (1815-81). Portrait of Princess Esterhazy. 71.8 × 59.1 cm. *83.219. London, England. Apr 83.



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Flemish, 16th Century

600 COCK van Aelst, Pieter, Attributed. Solemn Entrance of Bishop Ravenne Severus into a Church. On oak panel. 38 × 43.5 cm. Signed. Scene is viewed through a loom in the foreground of the painting. *83.239.2. Verviers, Belgium. 4 Mar 83.

Flemish, 17th Century

601 JORDAENS, Jacob, Attributed. Portrait of a Bearded Old Man. Oil on canvas. 43 × 42 cm. Wears a red-brown garment. *83.230.10. Paris, France. 24 Dec 82.

French, 17th Century

602 MIGNARD, Pierre I, Attributed. Female Portraits (Six). Oil on canvas. 75 × 60 cm each. *83.229.1-6. Veinano (Viterbo), Italy. 1 Apr 82.

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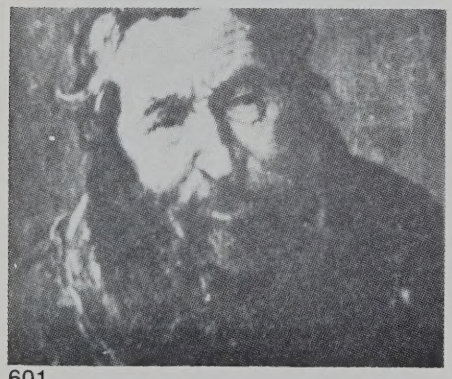

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French, 19th Century

603 BOUDIN, Eugene, Attributed. Les Ramasseurs de Varech. Oil on canvas. 14.8 × 24.5 cm. Monogrammed l/l: E.B. Ref: not in Schmit. *83.240. Fécamp (Seine-Maritime), France. 8 Apr 83.

604 HERVIER, Louis-Adolphe (1818-79). Entrance to Rouen Harbour. Watercolor. 15 × 21 cm. Signed l/r: HERVIER. *83.230.5. Paris, France. 24 Dec 82.

605 HERVIER, Louis-Adolphe (1818-79). Normandy Thatched Cottage. Watercolor. 16.5 × 13.5 cm. Signed l/r: HERVIER. Cottage is set against a background of greenery. *83.230.4. Paris, France. 24 Dec 82.

606 LUCE, Maximilien (1858-1941). Les fils Pissarro dans le jardin à Eragny, 1897. Oil on board. 32.4 × 40.2 cm. Signed and dated l/r: Luce 97. *83.264. In transit Atlanta, Ga — New York, NY. 15 Dec 82.

French, 20th Century

607 MARQUET, Albert (1875-1947). Scene of the River. Oil on cardboard. 33 × 41 cm. Signed l/l. *83.224.1. Paris, France. Apr 83.

Russian, 20th Century

608 KLIUN, Ivan (1870-1943). Sketch. Watercolor on paper on board. 5.1 × 6.4 cm. The paler form is light blue, which is superimposed on a dark red form. *83.238. New York, NY. 14 May 83.

Photographs

American, 20th Century

609 OUTERBRIDGE, Paul Jr. (1896-1958). Untitled (brick, saltine box), 1922. Platinum print. 9 × 11.4 cm. *83.252. Wellesley, Ma. 3 Jun 83.
Photo: The Museum of Modern Art.

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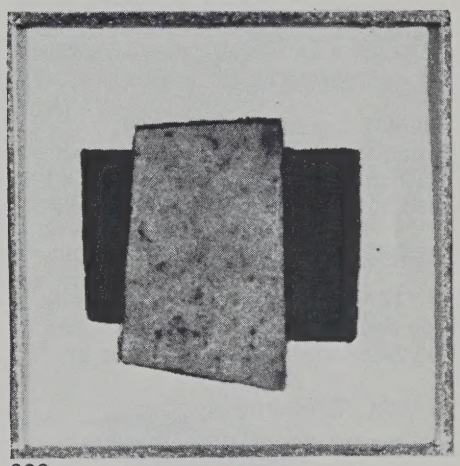
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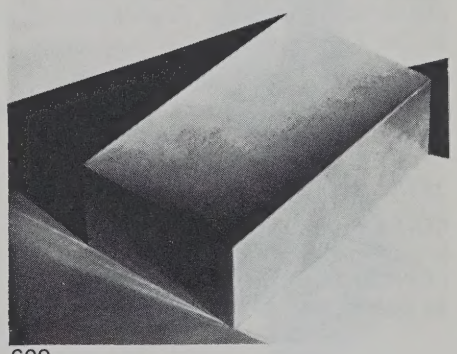
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Prints and Drawings

American, 20th Century

610 FRANKENTHALER, Helen (b 1928). Postcard for James Schuyler. Lithograph on Angoumois à la main paper. 39.4 × 40.6 cm. Signed and dated l/r: Frankenthaler 1962-65-67. Numbered l/l: 10/19. Printed in black, phthalo blue, orange and violet. *83.225. New York, NY. Dec 82.

Dutch, 17th Century

611 VELDE, Adriaen van de, Attributed. Skaters on a River. Pen and wash drawing. 23.5 × 34 cm. *83.230.9. Paris, France. 24 Dec 82.

Dutch, 18th Century

612 WIT, Jakob de (1695-1754). Preaching on a Hummock. Pen and wash drawing. 12.5 × 31 cm. Signed. *83.230.12. Paris, France. 24 Dec 82.

Flemish, 17th Century

613 TENIERS, David. Peasant Family. Pen and wash drawing. 25 × 33.5 cm. *83.230.8. Paris, France. 24 Dec 82.

French, 18th Century

614 BOUCHER, François (1703-70). Seated Nude Athlete. Sanguine drawing. 33 × 23 cm. Signed l/r: Boucher. Collection stamp l/l: D in a circle. *83.230.1. Paris, France. 24 Dec 82.

615 GREUZE, Jean-Baptiste (1725-1805). Head of an Angry Child. Sanguine drawing. 35 × 29.5 cm. Signed: GREUZE. *83.230.6. Paris, France. 24 Dec 82.

616 LEPICIE. Female Portrait. Pencil drawing. 17 × 14 cm. Signed l/l: LEPICIE. *83.230.11. Paris, France. 24 Dec 82.

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French, 19th Century

617 DAUMIER, Honoré (1808-79). Sketch for Charivari Poster (reversed). Pen drawing. 39 × 27 cm. Dark brown and blue grey ink. A wreath of heads and head and shoulder portraits surround the words CARICATO PROVISOIRS. *83.230.7. Paris, France. 24 Dec 82.

Portuguese, 20th Century

618 ALMADA NEGREIROS, Jose de. Dancing Woman, 1928. Black pencil on card. 70 × 40 cm. Signed: Almada. Inscribed: Madrid-1928. *83.242.2. Lisbon, Portugal. 5 Mar 82.

Spanish, 20th Century

619 PICASSO, Pablo (1881-1973). Female Nude, 25 Dec 1966. Crayon on card. 60 × 52 cm. Signed and dated u/l. Ref: resembles Zervos, no 239. Yellow, green, black and red. *83.242.1. Lisbon, Portugal. 5 Mar 82.

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Sculpture

American, 19th Century

620 RUSSELL, Charles Marion (1864-1926). Smoking Up. Bronze with dark brown patina. H 31.1 cm. Inscribed: C.M. Russell. Stamped: Roman Bronze Works. Ref: The Amon Carter Museum of Western Art, A Catalogue of the Collection, 1972, no 657. One of the 150 casts by Harlow Galleries. *83.214. New York, NY. 17 Apr 83.

American, 20th Century

621 SHERBELL, Rhoda. Portrait of Marguerite and William Zorach. Chalkware with a patina. 47 × 48.3 × 25.4 cm. Unique. *83.216. Westbury, NY. 15 Apr 83.

622 TAYLOR, Alex. Louise. Fiber-reinforced polyester with black acrylic enamel patina. 91.4 × 68.6 × 54.6 cm; approx wt 9 kg. Unsigned, unnumbered first edition proof. *83.221. Scottsdale, Az. Apr 83.

622

English, 19th Century

623 FRAMPTON, Sir George-James (1860-1928). Peter Pan, 1917. Bronze. H 48.3 cm. Incised signature. *83.218. London, England. 24 Mar 83.

French, 16th Century

624 Martyrdom of St. Mesme. Wood. H 1 m including base. Classified monument 1975. *83.241.1. St. Mesme (Yvelines), France. 8 Apr 83.

French, 20th Century

625 ERTE (Romain de Tirtoff, b 1892). Elégance. Bronze. H 40 cm; wt 4.5 kg. Signed: Erté. No 99/250. *83.217. Bala Cynwyd, Pa. 7 Mar 83.

German, 15th Century

626 Female Saint, ca 1460. Wood. H 100 cm. Wears a toothed crown. Right hand is missing. *83.231. Würzburg, Germany. 29 Feb 80.

German, 17th Century

627 STAINHART, Dominicus, Attributed. Adoration of the Magi. Ivory relief. 10.2 × 17.5 cm. *83.220.1. London, England. Apr 83.

German, 18th Century

628 German School. Reliefs (two) Christ Mocked, Christ Scourged. Ivory. 12.7 × 7.9 cm each. *83.220.2-3. London, England. Apr 83.

German, 20th Century

629 ENGLER, Jakob. Rhythmische Durchdringungen. Bronze-plastic. 10 × 18 × 14 cm; wt 4.5 kg. *83.211. Klagenfurt, Austria. 15 Nov 82.

Italian, 18th Century

630 LEONI, Antonio, Manner. Christ Nailed to the Cross. Ivory relief. 9.8 × 20.6 cm. *83.220.4. London, England. Apr 83.

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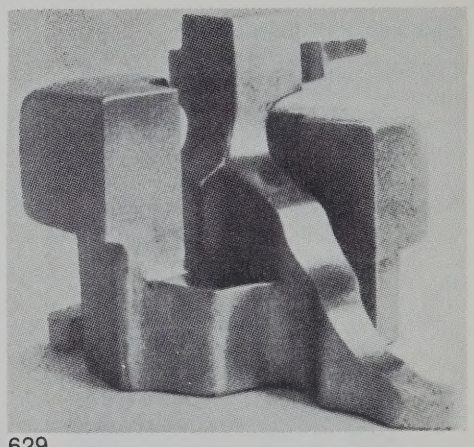

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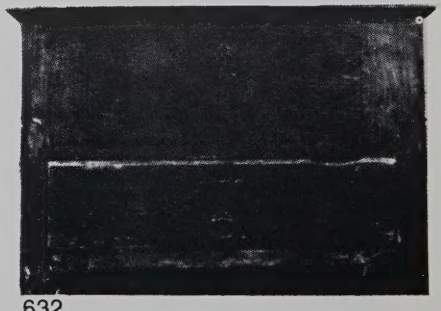

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Ceramics, Pottery, Porcelain

631 MEISSEN. Soup Tureen. Porcelain, ca 1740. Battle scene on the lid, two horsemen on the body. *83.245.20. Munster-Breloh, Federal Germany. 15 Dec 82.

Furniture

632 Chest. Dark waxed oak. 80 × 100 × 55 cm. Classified monument 1975. *83.241.2. St. Mesme (Yvelines), France. 8 Apr 83.

Glass

633 BACCARAT. Paperweight. Faceted glass. Diam 6.4 cm. Clematis design in salmon-pink. *83.249.2. Amherst, NH. 23 May 83.

634 BACCARAT. Paperweights (32).

(1) Royal blue double overlay in opaque white showing millefiori mushroom. One top round putney, six putneys in upper perimeter. Diam 7.9 cm.

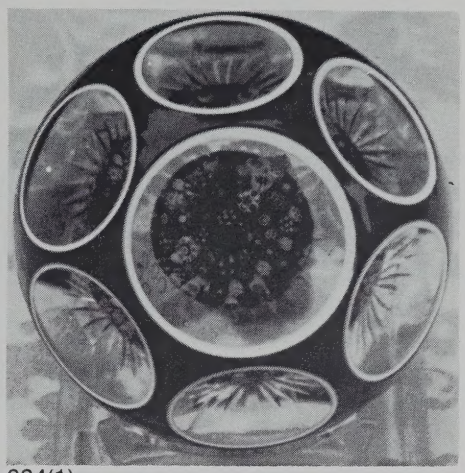
(2) Flat spray of five flowers in center. Large coral-colored camomile with two buds. Diam 8.3 cm.

(3) Mushroom with a top round putney and four putneys at sides. Concentric floral design. White and brick coil at bottom. Diam 7.8 cm.

(4) Flower cut with seven circular windows. Interior has an upset muslin ground and a garland of colored canes enclosing a double pink clematis with white stardust center, green leaves and a bud. Diam 7 cm.

(5) Three pink and three white tulip buds symmetrically arranged on either side of a twisted emerald green stalk. Small star cut base. Diam 7.1 cm.

(6) Millefiori. Diam 7.8 cm. Signed and dated: B 1846.



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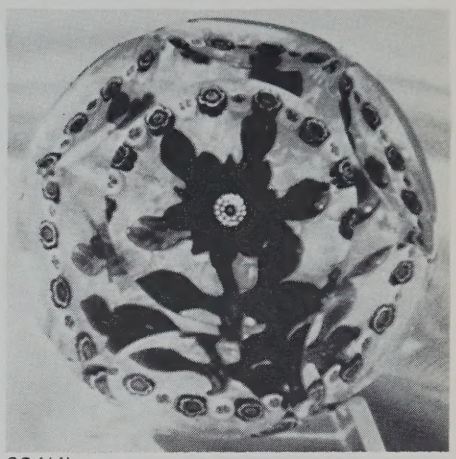

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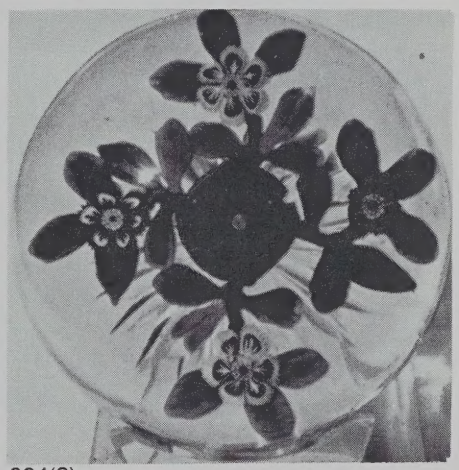

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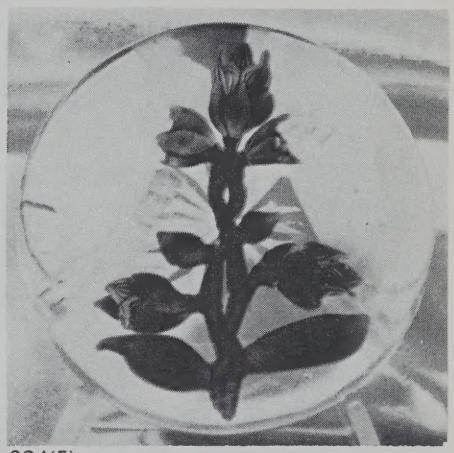

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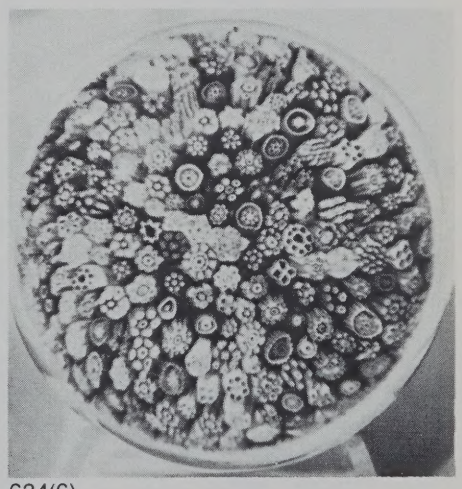

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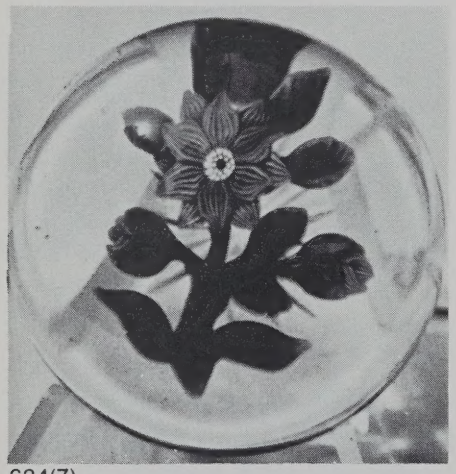
(7) Yellow clematis with two buds and eight green leaves. Star cut base. Diam 6 cm.

(8) White clematis with blue center and red, white and orange flower with white star cane center around green cane and three blue clematis with white star and blue cane centers on stems with 13 leaves. Star cut base. Diam 7.6 cm.

(9) White pom pom with bud and leaves in center with an outer circle alternating white and green and white canes. Star cut base. Diam 8.1 cm.

(10) White pom pom with bud and leaves in center with an outer circle of alternating white and green and white canes. Star cut base. Diam 8.1 cm.

(11) Yellow pom pom with green center on a stem with seven leaves and two red and green buds surrounded by an outer circle of alternating white and red and white canes. Star cut base. Diam 6.5 cm.



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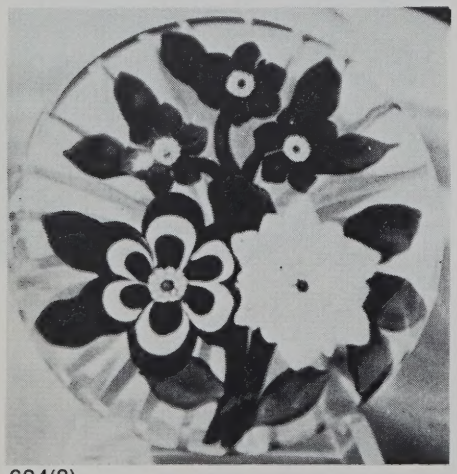

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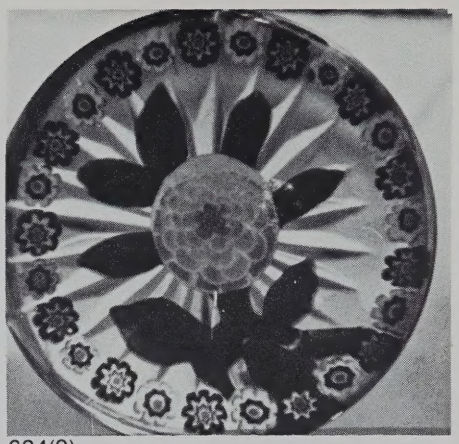

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(12) Yellow buttercup on stem with white star center and stem bud and eight leaves surrounded by white and red canes. Diam 7.3 cm.

(13) Six petal orange clematis with white center set in a yellow buttercup on a stem with eleven leaves. Diam 6.4 cm.

(14) Pink and red clematis with pink and white stars in center, two buds and a stem with seven leaves. Star cut base. Diam 6.2 cm.

(15) Pink flower with white turned up edges and white center canes. Leaves around petals and off stem. Star cut base. Diam 7.6 cm.

(16) Pink and white flower with leaves and stem. Star cut base. Diam 7 cm.

(17) Red and white flower with red bud at stem and eight leaves surrounded by alternating green and white canes. Star cut base. Diam 7.8 cm.

(18) Red and white flower with leaves and stem surrounded by an outer circle of canes. Six facets. Diam 7.5 cm.

(19) Red flower with white center on a stem with seven leaves encircled by green and white canes. Faceted. Diam 6.7 cm.

(20) Pink double overlay with garland of millefiori. Unusual and rare faceting. Diam. 7.9 cm.

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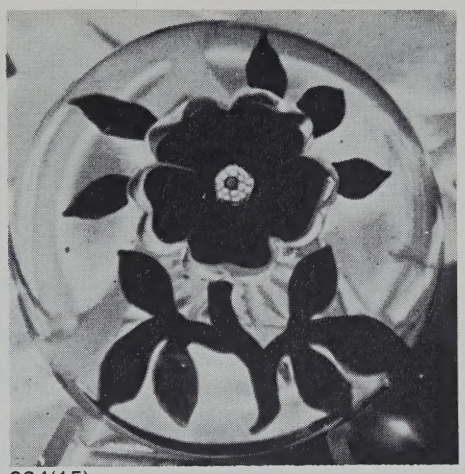

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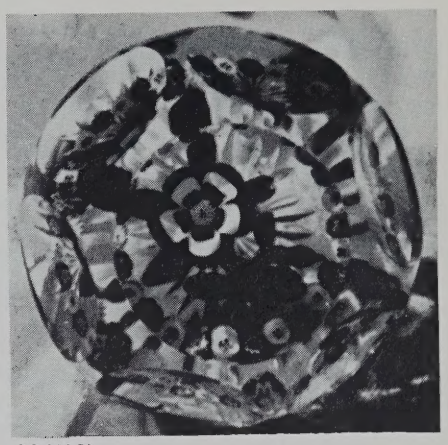

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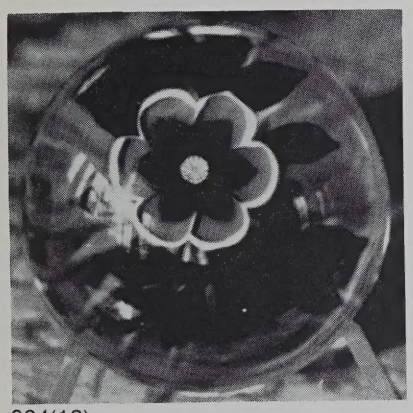

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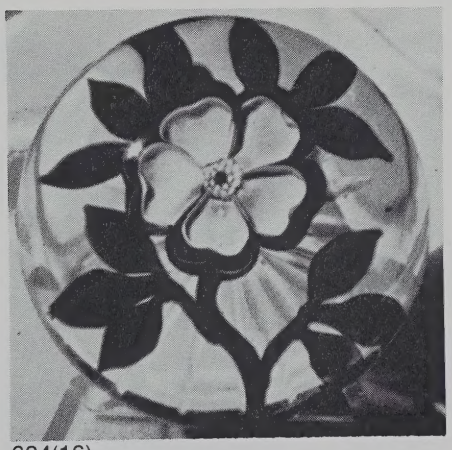

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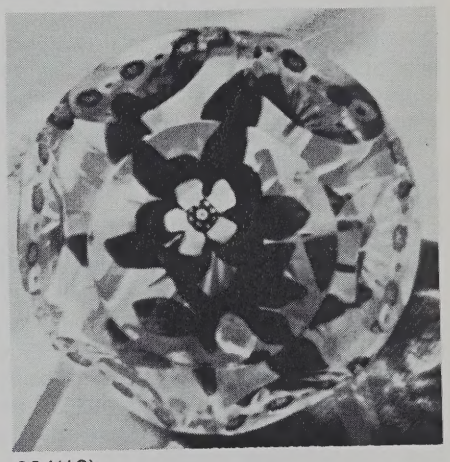

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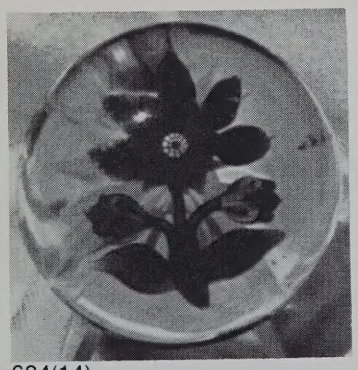

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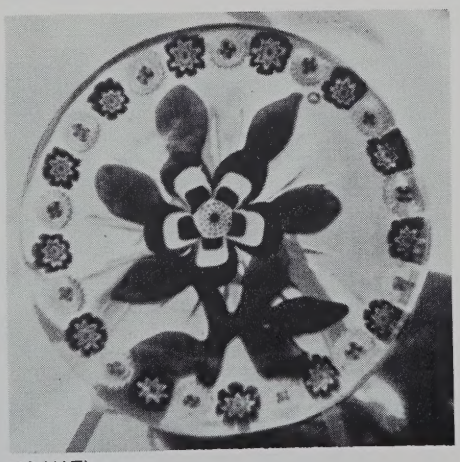

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(21) Paneled green carpet ground weight. Tightly packed gravel of green star canes, each cane centered by a pink star reserved with a six petaled rosette. Diam 7.9 cm.

(22) Rare bouquet with an applique of a chrysanthemum and a pansy formed in metal and naturalistically painted growing from a single stalk with leaves set over a millefiori round of clusters of multi-colored star canes. Diam 7 cm.

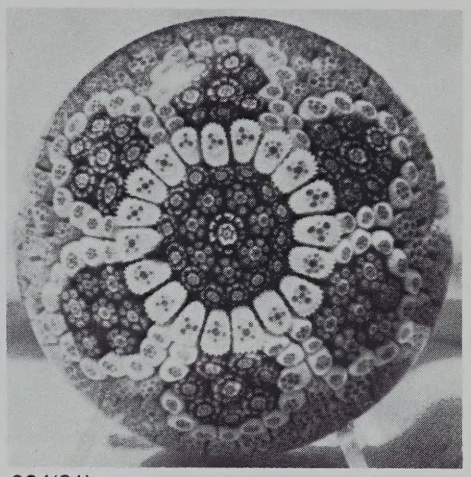
(23) Patterned millefiori composed of two garlands of interlaced canes in tones of blue and white and green-pink and white enclosing a circle of pink and white star heads and a large central cluster in red, white, green and blue. Set on a white muslin ground. Diam 7.9 cm.

(24) Early-type pansy. Large flower with two purple and yellow petals on the upper half above three smaller petals in blue and white with corrugated edges surrounded by leaves and supported on a stem which also bears a blue and white flower with yellow honeycomb center and a red bud. All encased within a garland of alternating blue and white canes. Star cut base. Diam 7.9 cm.

(25) Butterfly and Clematis. Insect with two pair of marbled wings, dark blue antennae, translucent amethyst body hovers over a large double white clematis with numerous leaves and a bud. Star cut base. Diam 8.3 cm.

(26) Green snake mottled in reddish-brown, coiled on a ground of green and mica colors. Lower part of weight encased in a band of ormolu with flower heads. Ormolu base engraved with a fleur-de-lis above the initials: G.V. and the date 1860. Diam 8.9 cm. (no photo).

(27) Bottle-green overlay weight has six clusters of canes composed of alternating red and white and green and white circles of canes enclosing a larger single flower with another red and white cluster in the center. The overlay is cut with ovals at the foot beneath six small windows and a larger window at top. Base is cut with a large star. Diam 8.9 cm.



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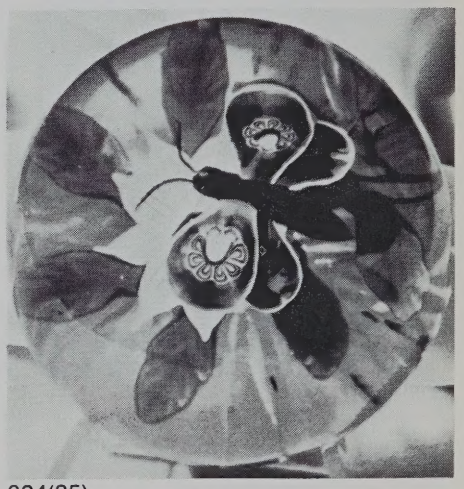

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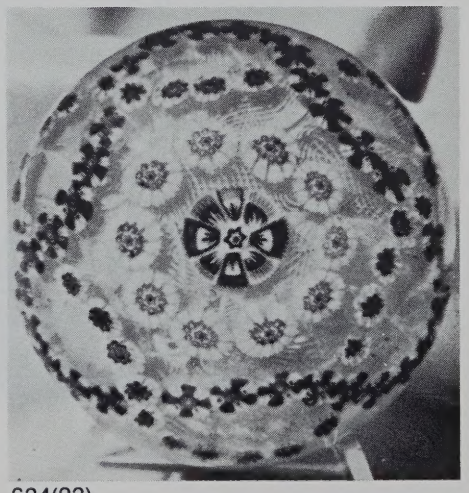

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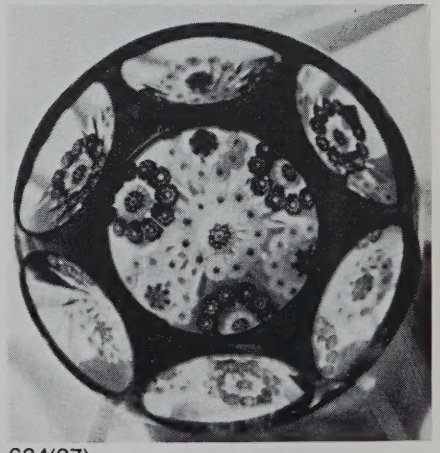


634(27)

(28) Red rose and red dahlia with stalk, leaves and rosebud surrounded with green, red and yellow rosettes. Star cut base. Diam 7 cm.

(29) Pink cabbage rose on an emerald green stalk. Clear glass, star cut base. Diam 6.7 cm.

(30) Yellow wheat flowers. Diam 7 cm.

(31) Miniature primrose in white with pink lining. Diam 5.1 cm.

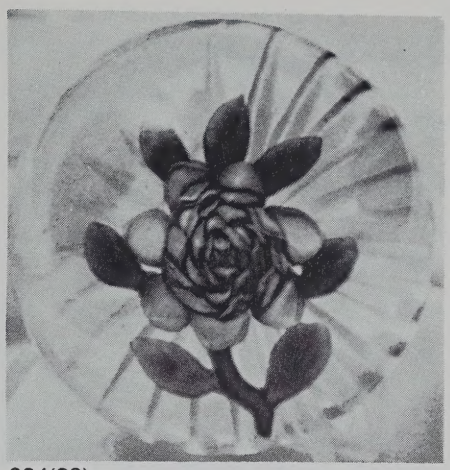
(32) Turquoise periwinkle. Star cut base. Diam 6.5 cm. *83.253.1-32. Newtown Square, Pa. 24 May 83. *Reward.*

635 BOSTON AND SANDWICH GLASS COMPANY (1825-88). Paperweight. Glass. Diam 7 cm. Pink dahlia with green and white speckled center in clear glass. Large star cut into bottom. *83.249.3. Amherst, NH. 23 May 83.

636 CLICHY. Paperweights (13).

(33) Purple center surrounded by white canes with red centers enclosed by pink canes with green and white centers surrounded by green canes with white centers. Around the central design are five "C" garlands of different colors enclosing a cane. Five side putneys and one center putney. Diam 8.4 cm.

(34) Mushroom with a close millefiori design on cap and a pink and white stalk enclosed in turquoise blue overlay cut with five printies divided by vertical facets, the top with flat cuttings. Star cut base. Diam 7.9 cm.



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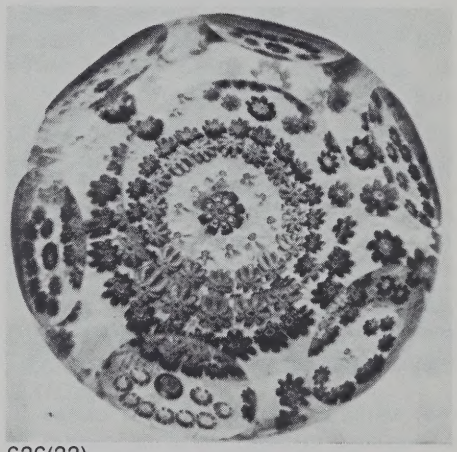

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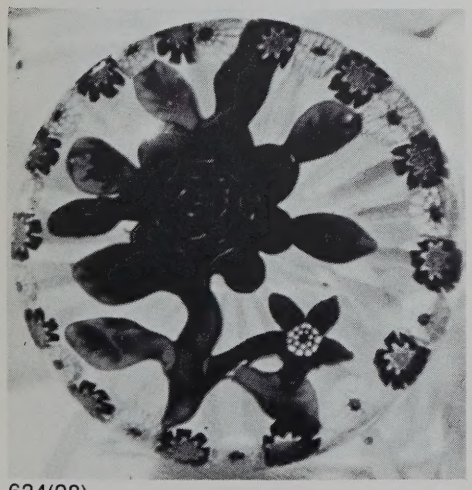

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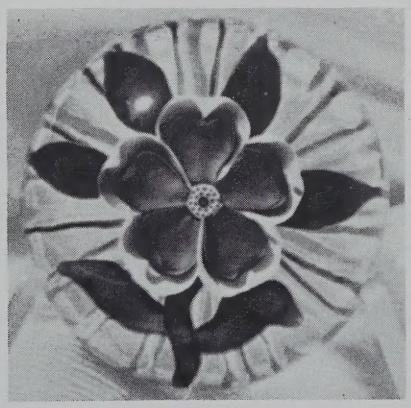


634(31)

636(34)

(35) Millefiori on lacy latticino with blue and white threads between the canes, one red rose. Signed. Diam 7.9 cm.

(36) Large pink rose with one bud, two thistles, one pansy and bud on a spray of leaves and stem. Diam 8.1 cm.

(37) Green, yellow and white center surrounded by mauve roses. Outer circle has five white canes. All on turquoise ground. Diam 5.9 cm.

(38) Trefoil garland on a dark pink ground. Diam 8.3 cm.

(39) Small mushroom with concentric circles of florets enclosed by a basket of alternating pink and white staves with scarlet overlay cut with six circular windows. Base is fine strawberry cutting. Diam 7.3 cm.

(40) Bunch of purple and green grapes on a stem with three green leaves against a white background.

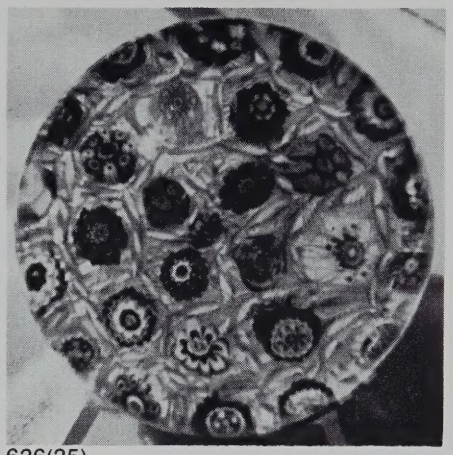
(41) Pedestal weight set with concentric rows of finely colored flowers and canes including a row of pink roses, mauve pastry molds and pink whorls. The whole is contained in a basket of alternating white and blue staves. Diam 6.7 cm.

(42) Pansy and bud in a ring of canes including Clichy roses. Diam 5.3 cm.

(43) Miniature pedestal with canes in concentric circles including a ring of Clichy roses all contained in a turquoise and white striped base. Diam 5.1 cm.

(44) Bouquet. Very rare and fine. Diam 7.3 cm.

(45) Flat bouquet of a large shaded pink rose with a yellow honeycomb center, a bud and a white convulvulus with pink markings growing from conjoined stalks with numerous leaves. Set on a swirling white latticino ground in clear glass. Diam 7.6 cm. *83.253.33-45. Newtown Square, Pa. 24 May 83. *Reward.*



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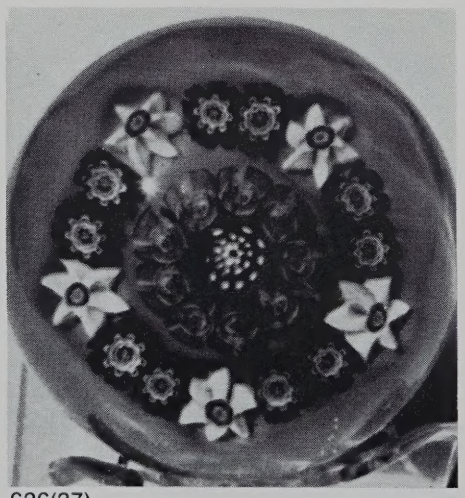

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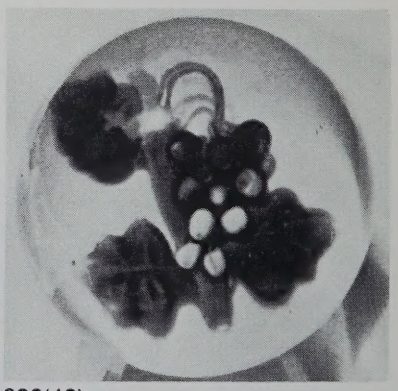

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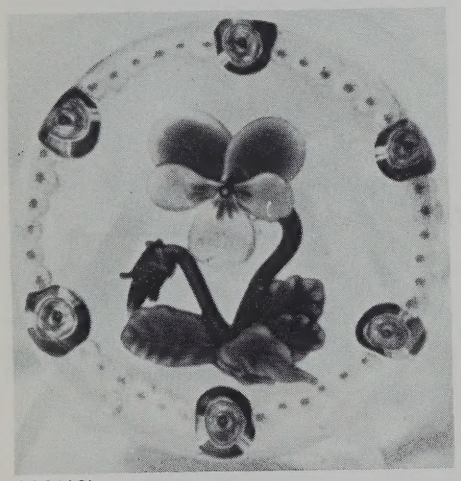


636(42)

636(43)

637 KAZIUN. Paperweights (12).

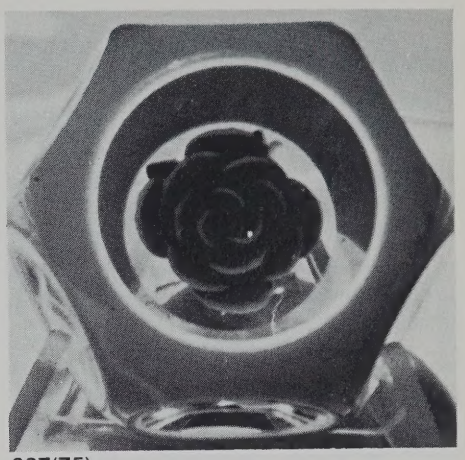
(75) Yellow rose with double turquoise overlay. Diam 6.4 cm.

(76) Pink rose with double yellow overlay.

(77) Pedestal weight with blue crocus. H 6.4 cm.

636(44)

636(45)



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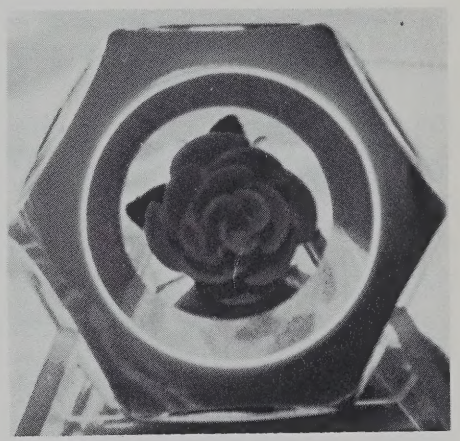

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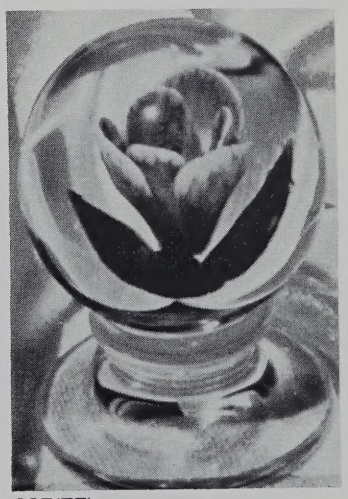


637(77)

(78) Pedestal weight of a red rose on yellow lace ground. Smaller than 5 cm.

(79) Pedestal weight of a rose and three blue flowers. Small size.

(80) Pedestal weight of a rose with a white swirling background design on a navy blue ground. Small size.

(81) Center cane with eight canes around the perimeter on a pink ground. Small size.

(82) Pedestal weight of a deep blue crocus. H 6.4 cm.

(83) Mary Rose has a center rose with eight perimeter cases on a turquoise blue ground.

(84) Two cherries and five leaves on an opaque white ground. Small size.

(85) Pansy on yellow ground.

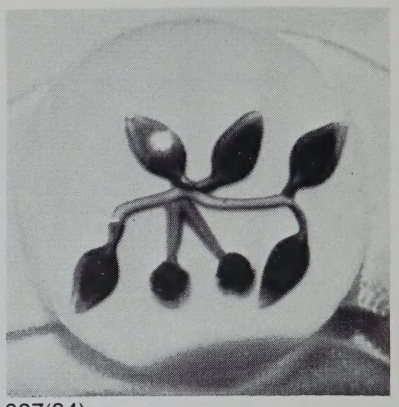
(86) White and rose-colored pansy with one bud and a bee on a white ground. *83.253.75-86. Newtown Square, Pa. 24 May 83. *Reward.*

638 MILLVILLE. Paperweights (two).

(73) Red rose with five light green leaves on a pedestal.

(74) Dark red rose with four dark green leaves on a pedestal. 83.253.73-4. Newtown Square, Pa. 24 May 83. *Reward.*

637(80)



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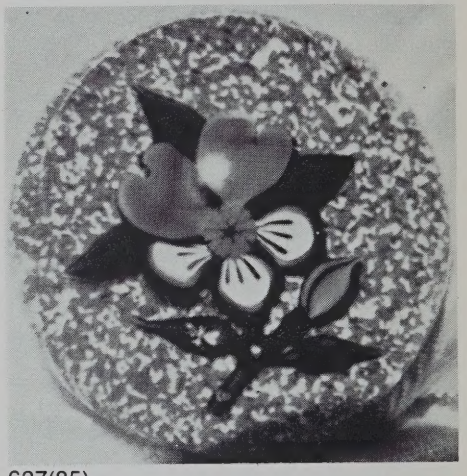

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637(79)

639 ST. LOUIS. Paperweights (26).

(46) Mushroom with a white center surrounded by concentric rows of canes and a brick and white coil at bottom. Diam 8.3 cm.

(47) Fuschia with one bloom and two buds on a white latticino ground. Diam 8.3 cm.

(48) White dahlia in clear glass over a red and white latticino basket. Diam 7.3 cm.

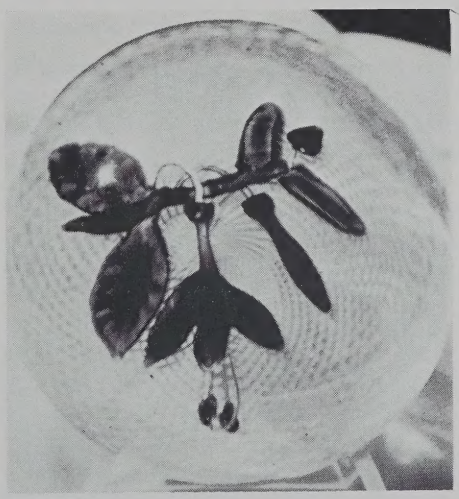
(49) Spray of two cherries with three green leaves in a completely faceted weight on a hatched base. Diam 9.5 cm.

(50) Mauve dahlia with orange and blue cogwheel cane center. Outer row of striped petals partially conceals five leaves. Star cut base. Diam 7.6 cm

(51) Six diamond-shaped clusters of canes, alternating pink and white centered by a yellow cluster form a star shape. Rare opaque sky-blue background. Diam 7.9 cm.

639(46)

639(49)



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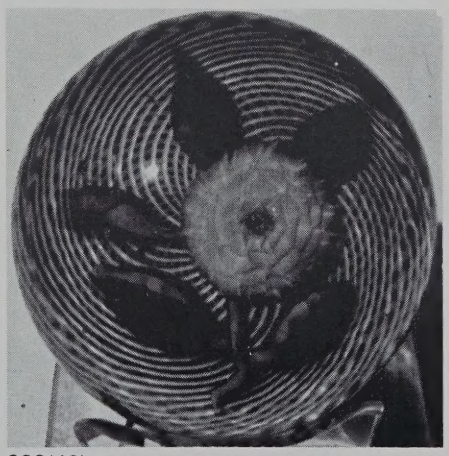

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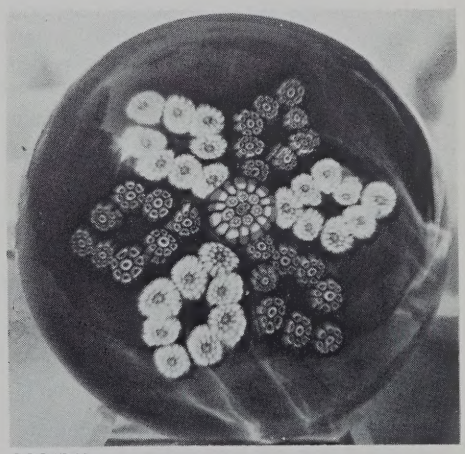


639(51)

(52) Six looped garlands alternating white stardust canes with green garlands centered by a multi-colored arrangement and set on an opaque salmon-pink background. Diam 7.9 cm.

(53) Upright bouquet with four blue, red, orange and white flowerheads of clematis-type among pointed leaves. Base has a red corkscrew encircled by pale red spirals. Diam 7.6 cm.

(54) Fruit in latticino basket. Diam 4.2 cm.

(55) Three pears, three cherries and leaves in a basket. Diam 7.6 cm.

(56) Large green tinted amber pear on a pink tinted twig with four dew-sprinkled leaves. Star cut base. Diam 7.3 cm.

(57) White pom pom on red latticino basket. Diam 7.5 cm.

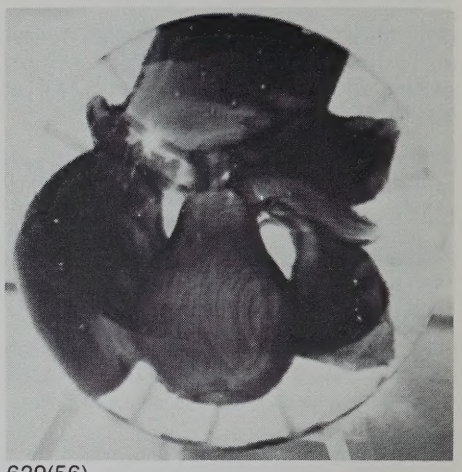
(58) Two strawberries and a yellow centered white blossom on a stem with four leaves on a white latticino basket. Diam 7.3 cm.

(59) Three dark damson plums on a stem and a spray of leaves. Diam 6.4 cm

(60) Six swirling looped garlands of white stardust canes alternating with red and blue florets surround a central pink, blue and white cluster. Lime-yellow colored ground with an opaque white backing. Diam 7.6 cm.

(61) Upright bouquet consisting of a large yellow bloom surrounded by smaller flowers in red, white and orange enclosed by numerous serrated green leaves set in pink and white overlay cut with seven circular windows and completely encased in clear glass. Small star cut base. Diam 7.3 cm.

639(53)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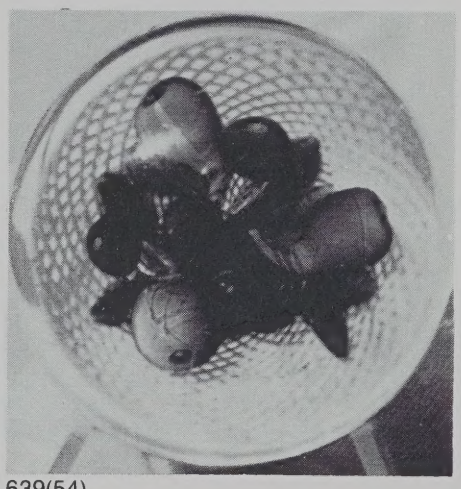
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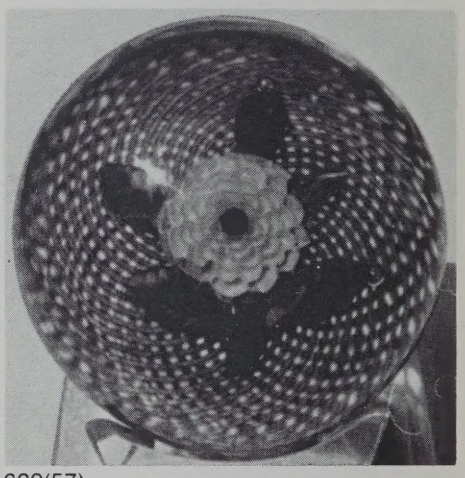
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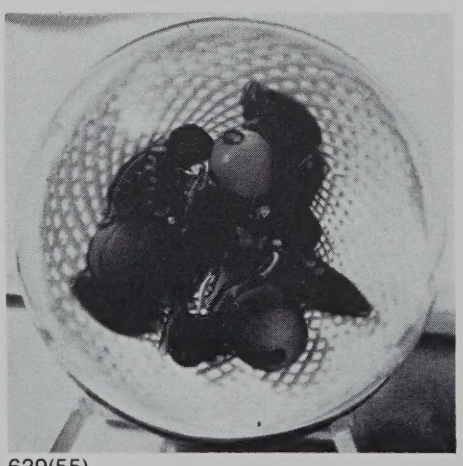
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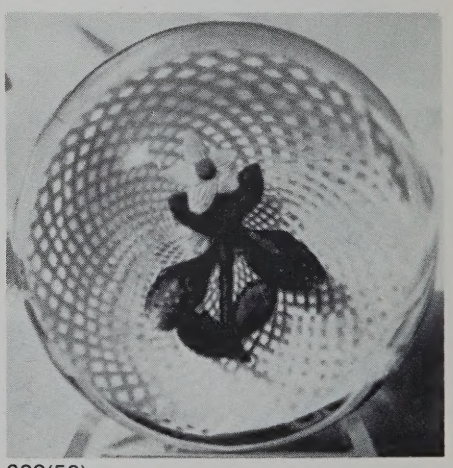
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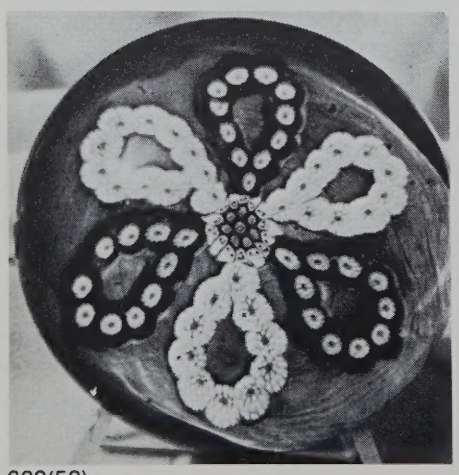
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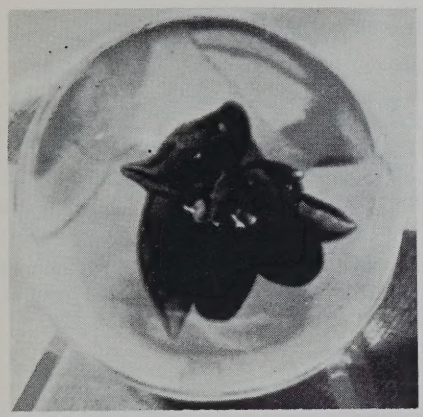

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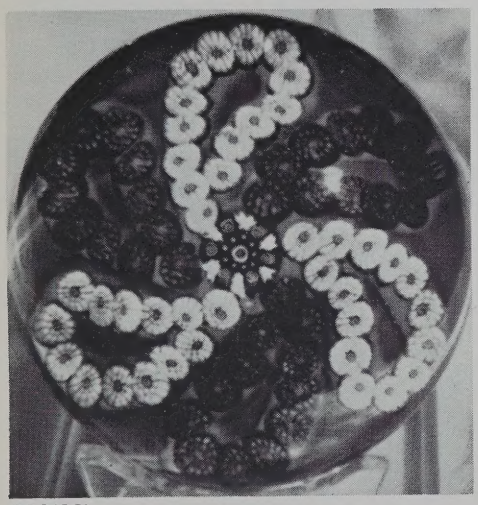

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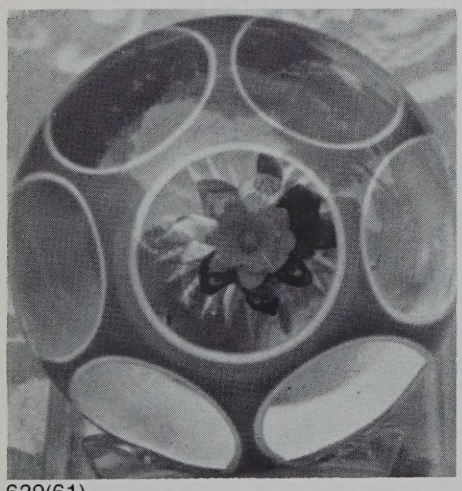


639(61)

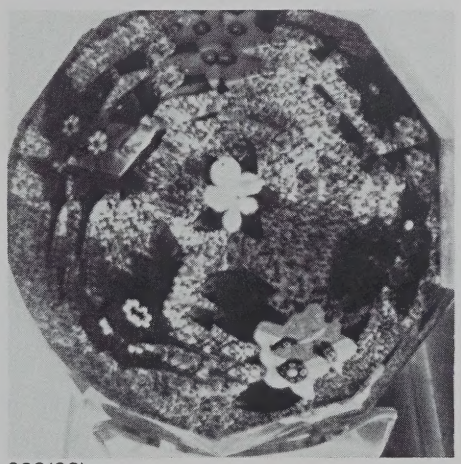
(62) Garland of clematis-type flowers in pink, blue, white and orange with green leaves and stalks set around a small white flower set on a pink jasper ground. Entire weight is decorated with prismatic cutting. Diam 8.3 cm.

(63) Upright bouquet composed of a central white flower and two others in blue and orange and two small flowers surrounded by serrated leaves enclosed at the base by a ring of interlaced red and white latticino spirals. Top and sides cut all over with honeycomb facets. Diam 7.9 cm.

(64) Two white pom poms with yellow centers, a bud and four serrated leaves set on a double ground of swirling red and white ribbons. Diam 7.9 cm.

(65) Large pink flower with three rows of striped petals around a yellow center surrounded by five dark green leaves and set over a double ground of swirling white latticino threads. Diam 7.6 cm.

(66) Striped pink dahlia centered by an orange cogwheel cane encasing a blue and white flower. Deep star cut base. Diam 8.3 cm.



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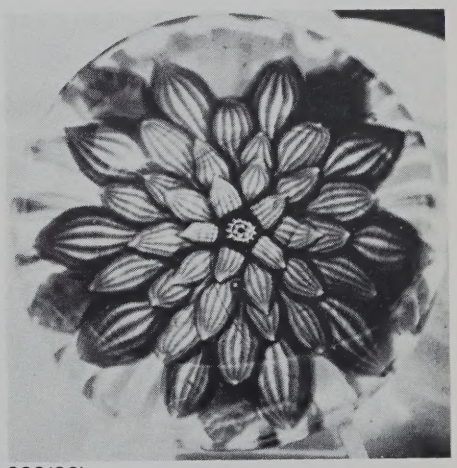


639(66)

(67) Fruit paperweight. Diam 7.3 cm.

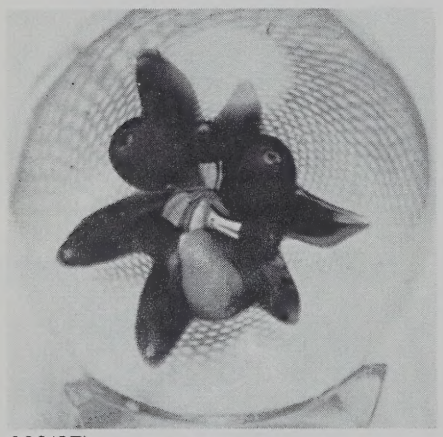
(68) Wreath surrounding a small blue flower. Diam 8.3 cm.

(69) Three bright red cherries hanging fom a light brown twig bearing three emerald green leaves in clear glass. Diam 6 cm.

(70) White pom pom over green aventurine underlay. Diam 7.6 cm.

(71) White pom pom composed of numerous hollow petals on a green stalk with four leaves and one bud. All on a tomato red swirling latticino ground. Diam 7.4 cm.

(72) Upright bouquet basket composed of seven flowers nesting among numerous green leaves set in a woven basket of swirling opaque white threads surmounted by a red corkscrew twist handle encircled by two bands of white latticino with powder blue and white stardust terminals. Diam 7.8 cm. *83.253.46-72. Newtown Square, Pa. 24 May 83. *Reward.*



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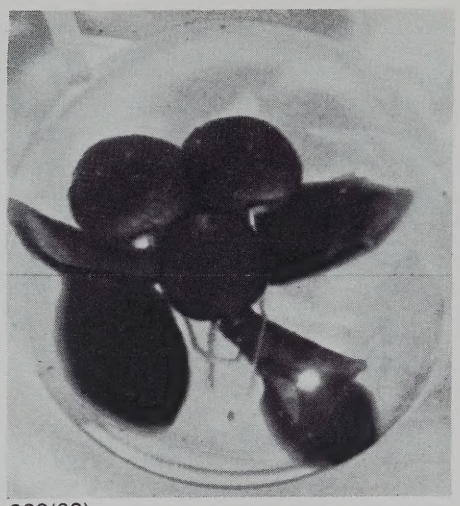

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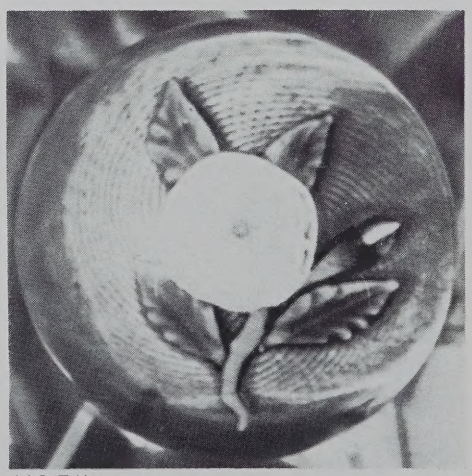


639(71)

Jewelry

640 AURELI, Liberato(?) (fl 1854-65). Bracelet with Flowers. Gold and black onyx with mosaic inlaid flower motif. L 18.4 cm. City stamp of Rome (bollo camerale), 1815-70. Indistinct maker's mark of Liberato Aureli? *83.265.6. Los Angeles, Ca. 15 Jun 83.

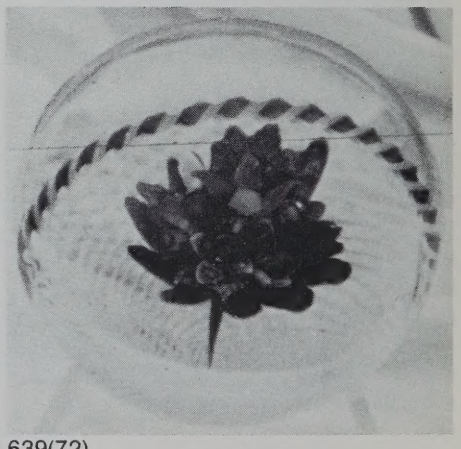
641 Italian (Rome). Brooch with Flowers, 2nd quarter 19th c. Mosaic and gold. 4 × 5.1 cm. *83.265.3. Los Angeles, Ca. 15 Jun 83.

642 Italian (Rome). Brooches with Flowers (pair), 2nd quarter 19th c. Mosaic and gold. 1.9 × 2.4 cm each. *83.265.4-5. Los Angeles, Ca. 15 Jun 83.

643 Italian. Matched Jewelry Set (5 pieces), ca 1830-40. Mosaic, lapis lazuli and gold. Necklace l 53.3 cm; earring l 8.5 cm each; brooch l 6.7 cm; brooch l 10.2 cm. *83.265.11-15. Los Angeles, Ca. 15 Jun 83.

644 Italian (Rome). Matched Jewelry Set with Views of Rome (6 pieces), ca 1825. Mosaic, glass and gold. Necklace l 44.3 cm; bracelet l 15.9 cm each; brooch l 4.5 cm; earring l 4.5 cm each. Bears city stamp of Paris, 1819-38. *83.265.17-22. Los Angeles, Ca. 15 Jun 83.

645 Italian. Matched Jewelry Set with Views of Rome (4 pieces), ca 1832. Mosaic and gold. Necklace 42.8 × 1.6 cm; brooch 4.5 × 5.4 × 1 cm; earrings 6 × 2.1 × 1 cm each. Includes necklace, bracelet and a pair of earrings which bear mosaics of buildings. *83.265.28. Los Angeles, Ca. 15 Jun 83.



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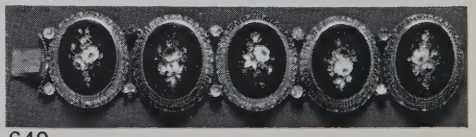

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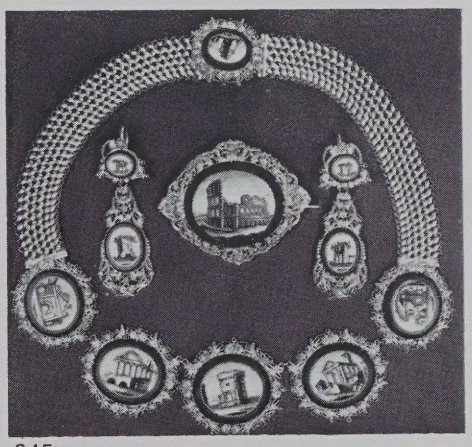
Objects of Art

646 AGUATTI, Antonio (Rome). Box, 1st half 19th c. Mosaic and gold. H 8 cm, diam 8.1 cm. Signed l/r: Aguatti. Mosaic top shows a poodle and a spaniel. Box is Cartier 18K gold. *83.265.10. Los Angeles, Ca. 15 Jun 83.

647 Box with Landscape Top. Mosaic and gold. *83.265.23. Los Angeles, Ca. 15 Jun 83.

648 Italian (Rome). Box, 2nd quarter 19th c. Mosaic and gold. 6.7 × 10 × 2.5 cm. Bears an unidentified hallmark. Top has a view of Berchtesgaden, Rome. Box is French, after 1819. *83.265.1. Los Angeles, Ca. 15 Jun 83.

649 Italian (Rome). Box, 2nd quarter 19th c. Mosaic, gold and blue enamel. 6 × 8.6 × 2.2 cm. Bears an unidentified mark. Top decorated with a view of the Colosseum. *83.265.7. Los Angeles, Ca. 15 Jun 83.



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650 Italian. Box, ca 1840. Mosaic and gold. 6 × 8.3 × 2.8 cm. Maker's mark: Alexandre Leferre, Paris. Bears city stamp of Paris after 1838. Box is French. *83.265.9. Los Angeles, Ca. 15 Jun 83.

651 Italian (Rome). Box, early 19th c. Mosaic and gold. 6 × 8.5 × 2 cm. Indistinct maker's mark. Paris tax mark for 1809-19. Mosaic top depicts a river landscape. Box is French. *83.265.16. Los Angeles, Ca. 15 Jun 83.

652 Italian. Note Case, ca 1850. Mother-of-pearl and mosaic top mounted in gold. *83.265.24. Los Angeles, Ca. 15 Jun 83.

563 PUGLIESCHI, Filippo (Rome). Box, ca 1805. Mosaic and gold. 6.5 × 9.5 × 2 cm. Bears unidentified hallmarks. Mosaic top shows a dog and cat fighting. Box is Italian. *83.265.8. Los Angeles, Ca. 15 Jun 83.

654 SCACCIA, F. (Rome). Seven Day Diary, 1841. Mosaic, gold and pigskin. 7 × 10.5 × 1.3 cm. Signed l/l: F. Scaccia. Book is French. *83.265.2. Los Angeles, Ca. 15 Jun 83.

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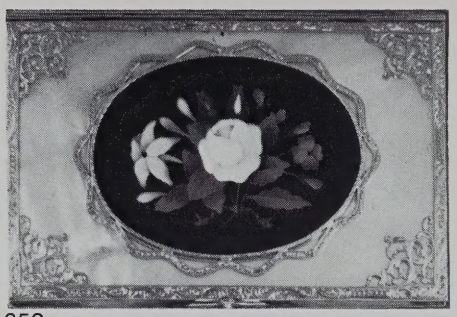

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Rugs and Carpets

655 Hereke (Turkey). Prayer Rug. Silk. 86 × 53 cm. Central medallion has a predominantly beige design on a blue background. Main border has three scrolls with writing. In the outer border at upper right the word "Hereke" is worked into the wire stitching with dark blue silk. *83.245.2. Munster-Breloh, Federal Germany. 15 Dec 82.

656 Isphahan (Iran). Carpet. Silk. 151 × 107 cm. Seated bearded man with two women standing behind him in the foreground. Background has blue sky with clouds and birds. Main border is dark blue and side border is light blue. *83.245.7. Munster-Breloh, Federal Germany. 15 Dec 82.

657 Nain (Iran). Carpet. 200 × 116 cm. Pastel-colored central medallion with a predominantly dark blue design surrounding the medallion. Corners are light brown. Design is outlined in silk. *83.245.4. Munster-Breloh, Federal Germany. 15 Dec 82.

658 Nain (Iran). Carpet. Silk. 285 × 162 cm. Light blue central medallion, blue corners, border and edge predominantly beige. *83.245.6. Munster-Breloh, Federal Germany. 15 Dec 82.

659 Qum (Iran). Prayer Rug. 163 × 106 cm. Mihrab with red background has a tree with birds and a canopy supported by two thin columns with flowers. Main border design is rare. *83.245.5. Munster-Breloh, Federal Germany. 15 Dec 82.

660 Qum (Iran). Carpet. 120 × 80 cm. Center is a hunting scene with two horsemen with swords and spears against a blue background. Main border shows birds on a brown background. *83.245.9. Munster-Breloh, Federal Germany. 15 Dec 82.

661 Tabriz (Iran). Carpet. 180 × 120 cm. Center shows a seated man reading with a seated woman behind him. Border is formed of portraits and mosques. Edging has stylized birds on a dark red background. *83.245.8. Munster-Breloh, Federal Germany. 15 Dec 82.

Silver

662 RICH, Obadiah (Boston). Footed Salver. Coin silver. Approx diam 30.5 cm. *83.249.1. Amherst, NH. 23 May 83.

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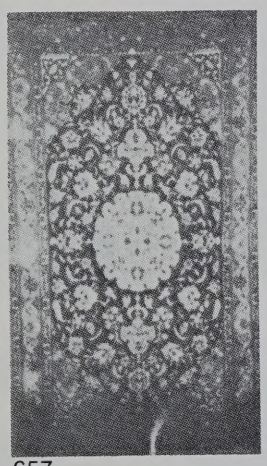

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Tapestries, Textiles

663 Gobelins. Pastoral Scene. Tapestry. 170 × 140 cm. Two people in the foreground beneath a tree. Landscape with buildings in background. *83.245.1. Munster-Breloh, Federal Germany. 15 Dec 82.

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Antiquities

Pre-Columbian

664 MAYA Early Classic Period. Bowl, ca 450 AD. Carved wood. Approx diam 25-30 cm. Prov: Tomb at ruins of Río Azul, Guatemala. *83.237. Río Azul, Guatemala. 1980.

665 MAYA Classic Period. Bead. Mottled bright green jade. 3.4 × 2.4 cm. Thick bead carved with a rope design. Highly polished. *81.257.8. Tikal, Guatemala. 19 Sep 81.

666 MAYA Classic Period. Pendant of a Jaguar Head. Carved and polished green jade. Ca 2.5 cm square. Hollowed back has four perforations. *81.257.6. Tikal, Guatemala. 19 Sep 81.

667 MAYA Classic Period. Pendant of an Owl Head. Greenish jade. Approx h 2.54 cm. *81.257.7. Tikal, Guatemala. 19 Sep 81.

668 MAYA Classic Period. Pendant of a Squat Standing Figure with an Elaborate Asymmetrical Headdress. Light green and bright green jade. H 7.6 cm. *81.257.5. Tikal, Guatemala. 19 Sep 81.

669 MAYA Classic Period. Pendant of a Standing Figure with Elaborate Headdress. Light green and grey jade. H 10.2 cm. Back has two rows of six incised glyphs. Small oval plug fits into perforation on back. *81.257.4. Tikal, Guatemala. 19 Sep 81.

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670 Collection of 23 objects most of which are medical or pharmaceutical instruments. All except those so specified are bronze or copper alloy.

(1) Capsule. Silver. Approx 3 × 1.8 cm.

(2) Needle with head in the form of a sand-glass. Silver with head of gold and silver alloy. Approx l 16 cm.

(3-4) Spatulae (two). Silver. Approx 17.5 cm and 22 cm.

(5) Capsule. Approx 4.8 × 2.8 cm.

(6) Capsule. Approx 4.5 × 4.3 cm.

(7) Capsule. Approx 4.5 × 4.3 cm.

(8) Flat Pendant. Approx 6.3 × 3.8 cm. In the form of a half-moon shaped knife.

(9) Half-Moon Shaped Knife. Approx 7 × 5.8 cm. Bears remains of textiles.

(10) Asymetrical Knife. Approx 6.8 × 7 cm.

(11) Blunt Needle. Approx 5.5 × 2 cm.

(12) Sharp Needle. Approx 5 × 1.8 cm.(13) Sharp Needle. Approx 4.8 × 1.5 cm.

(14) Sharp Needle. Approx 3.8 × 1.3 cm.

(15) Chisel. Approx 14.3 × 1 cm.

(16) Flat Double Spatula. Approx 12.5 × 1 cm.

(17) Flat Spatula or Probe. Approx 8.5 × 1 cm.

(18) Blunt Needle. Approx 8.5 × 1 cm.

(19) Small Instrument — Ear Spoon? Aoorix l 7 cm. Grip in the form of a head.

(20) Needle. Approx l 7.8 cm.

(21-3) Sewing Needles (three). Approx l 9.3 cm, 8.5 cm and 7 cm. *83.251.1-23. Bremen, Federal Germany, Winter 1982-83.

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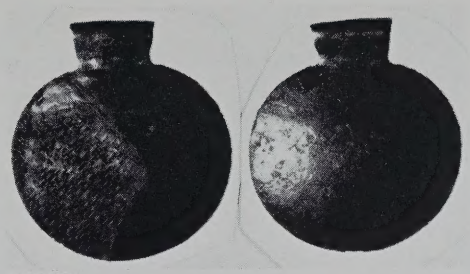
670(2-3)



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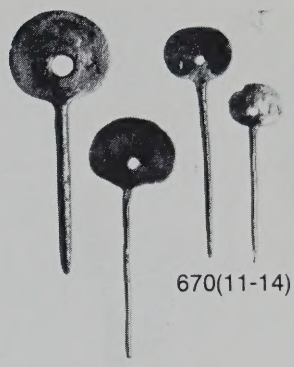

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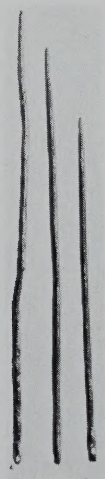

670(21-3)

Ethnographic Objects

671 Mimbres Phase. Bowl, ca 1000 AD. Ceramic. Approx h 12 cm, diam 28 cm. Accession no: 15-B339 in India ink on exterior base. Interior is white slip with black painted design. *83.223. Minneapolis, Mn. Sep 82 — Feb 83.

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Miscellaneous

Books

672 MCKENNEY and HALL. History of the Indian Tribes of North America. Rice and Chase, Philadelphia, 1842. Folio. Volume I of a three-volume set which collectively contained 120 portraits from the Indian Gallery, Department of War, Washington. 83.235. New York, NY. 10 Jun 83.

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